



St. George and the Dragon

by Raphael Sanzio (others known jose as Raphael) Italy, about 1503-01, of paint on wood, 29 x 25cm (31 x 10w)

This dramatic, 16th-century painting illustrates a famous story about St. George, who fought a dragon to rescue a princess. At the time, the story was very popular with artists and their clients. This version was probably created for an Italian nobleman.

The nisty blue hills in the background help to create a feeling of distance.

Telling stories

The scene is full of action, with the twisting dragon and rearing horse. George raises his arm to strike and the princess runs across the background, her billowing dress suggesting rapid movement. But despite the drama and speed, it's all very neatly arranged.

This degree show how the control figures pile up into a pyramid.

Look for the monetrous min of animal details in the dragon, with its spiky wings, webbed feet and coiled, coale-like tail.



George Les already attacked the dragonwith a lance

There is a golden halo around George's helmet, to show he is a saint. The main figures form a pyramid, with George in the most powerful position at the top. He towers over the dragon, his plumed helmet adding to his height. It's easy to imagine how his sword will come crashing down to finish off the dragon.

> Bright white highlights on George's sword and helmet make them look shiny and metallic.



Mona Lisa by Leceando de Vince (efect known jone ze Leceando) hely, about 1001-let, oil paint on wood, 77 x 13cm (10 x 23m)

The woman in this portrait has one of the most famous faces in the world, and her picture has inspired generations of artists and writers. But no one knows for sure who she was. The most likely candidate is Lisa Giocondo, the wife of a wealthy Italian merchant.

Mystery smile

Lisa's strange half-smile is what fascinates people. Is she happy, sad or simply bored? Her expression is impossible to pin down, and seems to change depending on the angle you look at it. Leonardo used a technique known as sfumato to create this effect, deliberately blurring the corners of her mouth and eyes.

This close-up shows the soft, blurred shadows at the corners of her wouth. It also reveals how the surface of the point has created over time.



Stolen art

Leonardo spent years perfecting the picture — x-rays reveal three earlier versions below the surface. He eventually gave it to the King of France, who hung it in his bathroom. Later, it was given to a Paris museum. In 1911, the picture hit headlines when it was stolen by a workman — who wanted to take it back to Italy. After two years, it was discovered inside a false-bottomed trunk and returned to Paris, where it is seen by millions each year.



Notice the gamey will over her heir.

Lisa's missing agalorous look strange nowadays. But, in her day, it was fashionable for when to pluck or chang than.

Notice how the landscape turns have been the distance. This effect is known as aerial perspective, and it helps to give the painting a feeling of depth.

You can see Lesmando's amazing attention to defail in the delicate embroidery on the dress.

A Bar at the Folies-Bergère

France, 1992, oil paint on carrow, 96 a 105cm. (26 a 516s)

This painting offers a glittering glimpse of a busy bar in 19th-century Paris. The scene is cleverly arranged so most of it is seen in the mirror behind the bar. It's as if you are standing right there, facing the wistful-looking barmaid.

Notice the green boots here. They belong to an acrobat on a trapere, high above the

croud.

The artist signed his name on the label of this buttle.



A vace of roces adds a touch of softness amid all the marble and place

Look out for the mirror's golden frame. Notice how the mirror glass is misted with blue, too.

The figures in the background were deched in with regid, blurry strakes, suggesting a fidgety crowd.

Nights out

The Folies-Bergère was a popular evening spot where people could go to drink and watch entertainers, including municians, dancers and circus acts. The artist, Edouard Manet, made sketches in the Folies, but worked on the painting in his studio, hiring a real Folies barmaid, named Suzon, to pose for him.

Puzzling picture

There is something odd about the mirror. If you look closely, Suzon and some of the bottles don't match their reflections. X-rays show Manet altered the reflection, probably to avoid cluttering the background. The man in the top hat is another puzzle. The reflection shows

him standing just in front of Suzon

- where you, the viewer,
ought to be. It's as if you've
been turned into a 19thcentury gentleman and
included in the scene.